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VOL. 34 NO. 10

DESIGN

DEVOTED TO THE DECORATIVE



**SCISSOR CUTTING
BY EDITH RODDY**

**EDUCATION
CERAMICS
INTERIORS
TEXTILES
COSTUMES
THEATRE
INDUSTRY**

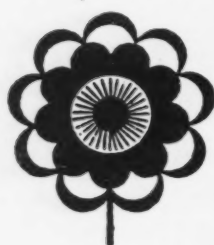
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DESIGN

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MARCH, 1933

ART AND PROGRESSIVE METHODS

This talk to art teachers was recently given before the Ohio State Educational Conference

BY ELSIE RIPLEY CLAPP

■ The term progressive, as applied to the school system, denotes an attitude that is open-minded and outreaching; it means advancing, improving, progressing, which is, of course, what every school desires to be. Progressive implies also experimental, in which sense it denotes investigation, testing, scientific inquiry. Progressive educators use the one word to denote planned experimentation. In the last fifteen years there have been a number of schools which have been attached to universities or organized for the purpose of educational advancement. These laboratory or experimental schools have blazed the way, and the work has been of inestimable value to all the other schools.

The word progressive to some people, however, denotes poor methods, methods that are experimental in a poor sense, ill-judged, untested, and hastily executed. Public-school people quite rightly refuse to use these, considering them methods not adapted to their purpose and not recommending themselves to responsible people.

Methods, however, that are the outcomes of careful testing and use, that have proved successful in educating children must recommend themselves to public-school officials for serious consideration. These methods worked out in laboratory schools are, it is true, chiefly concerned with the development of individual capacities, and mainly useful in relatively small groups. This fact in itself should, however, constitute no defect. If public-school people were convinced that education could be had only in relatively small groups, then they would attempt to make groups of the right size. Public-school people are often inclined to accept undesirable conditions under which they may be working as fixed and final. As teachers they do not approve of large-sized classes, small-sized rooms, many kinds of equipment, yet these disliked conditions are often the bases on which teachers refuse to consider better conditions.

Progressive education connotes a certain way of working, a certain use of facts and materials, a kind of active learning, the practice of testing facts by use as a way of learning them. It emphasizes the connections between learning and living, and rests upon the belief that education

is concerned primarily with growth and development. Progressive schools are organized and arranged to provide conditions favorable for these, setting value on experiences and living out their belief that learning should penetrate living. Above all else they attack all their problems from the point of view of the learner. Public schools—schools, that is, of towns or cities, districts, sections, counties—are exactly the schools to use progressive methods; because they are public schools, schools where the mass of the children of our country are educated; because they are schools of the people, democratically organized schools; because they are the schools of the communities.

It is, of course, impossible to prove by a specific instance and by demonstration the usability of any methods or ideas: first, because to the hearer other conditions and opportunities always look better than his own; and second, because the situation upon which he is to work is immediately different as soon as he begins to work on it. All that can be gained from someone else's experience in doing something is the challenge given: someone else has done it, and the suggestions may be useful if one is considering doing the same thing. In describing the attempt being made at Ballard school I shall endeavor to bring out our problem, which is not fundamentally unlike the problems other educators face. There are many other public schools, of course, that are using progressive methods: schools at Raleigh, North Carolina; at South Philadelphia, Pennsylvania; in several towns in New Jersey; in a city in California; and in a district in southern Delaware. Ten or twelve years ago similar attempts were made in Kansas and in Michigan; and at Baltimore, Maryland, Public School 76, Miss Persis Miller has for the past twenty years directed an outstandingly successful experiment in progressive education. There must be similar enterprises here in Ohio. Although these schools face locally different conditions, fundamentally their problems are similar. Localities differ, but from the points of view of schools that attempt to use progressive methods the problems are reasonably alike.

Moreover, on a deeper level, progressive education is not a special method or system, not a question of certain techniques of teaching or specific materials or equipment; rather, it is essentially an attempt to base all school procedures on the growth and development of children and to establish in the school conditions favorable to this growth. It represents an attempt to use to the full the resources of the environment, to discern the needs of the people, and to use the opportunities the school provides to answer these needs. In these efforts it makes full use of the facts and findings of science. Its work would be ignorant and ineffective if it were not for the experiments and investigations of the biologist and psychologist and for the help of physiologists. This assistance is much more essential to it than the teaching techniques and different equipment.

Ballard Memorial School is located about eight miles outside of Louisville in the real country. The buildings stand on small wooded hills, two meadows away from the Ohio River. They were built about fifteen years ago and given, with the land on which they stand, to the County by Mrs. Ballard in memory of a son who had died. At first it was a consolidated school, for, when it was opened, two or three one and two-room schools near by were closed and the children came to Ballard. Even so, there were only thirty-five to fifty children attending. From the first the children came from the small homes and farms near by and from the large farms and estates. Mrs. Ballard and her friends chose to send their children, also, to this public school because they wished them to grow up and go to school with the children of the neighborhood, and this is still true. At present 210 children attend, three-fourths of whom come from the small farms and about one-fourth from wealthier homes. The country people have sent their children to the school in increasing numbers because through the money help of the wealthier group more and better teachers have been obtained. The area within which the children of the school live is too large to permit the use of a school bus. A trolley car runs out along the river and the children who cannot ride or drive or walk to school go to the car line and come to school that way. The county, in lieu of the school bus, furnishes car tickets to the children of the poorest families.

All around the school are woods and meadows, rocks and creeks. It is surrounded by farms and estates. The nearest villages are about five miles away; and Louisville is about eight miles in the opposite direction. The land which Mrs. Ballard gave for the school immediately adjoins her own estate. Her stone quarry from which the stone buildings of the school were made and a model farm on her property are open for study and use. One of the parents whose estate is across the road lends the school one of his near-by fields for a playground, and Mrs. Ballard lends us a field for school gardens.

Kentucky is a rich state in natural educational facilities. The immediate environment affords great opportunities as has been indicated. Children play in the caves that were occupied by the pre-Indian races. Every spring they plow up arrowheads, and sometimes find old Indian grinding-stones, primitive stone hammers, scrapers, crude mortars, and pestles. The near-by creeks yield us excellent natural clay, and the creek beds contain fossils, imprints that appear to be those of ferns, sea shells and sea animals, and bird and animal tracks. Almost every farmhouse has some kind of collection of the relics of Indian and pre-Indian occupation and evidences of the glacial period and of the time the sea lay over this part of the land.

Today the past of Kentucky is still part of her present. It is possible, too, for the children living here to see history in the making. In one field the ground is turned up by the oldest form of plow used in this country, and in the next field a modern tractor will be at work. Some of the creeks and rivers are spanned by the old covered wooden bridges or crossed by the old ferryboat or chained ferries; others by modern concrete and stone railway and foot bridges. Steam packets of a design practically unchanged since 1840 still ply the Ohio River, and one occasionally sees typical flatboats and barges. Close by the landing stage at Louisville are modern derricks, stone crushers, and grain elevators, and yet the foodstuffs and building materials of the river freight boats are still largely loaded and unloaded

by hand. The vehicles on the roadways illustrate the whole history of road transportation.

The children are able at the school to trace the whole history of wool cloth. Many of the families own sheep and shear them. They wash the wool and send it to market. There is at Louisville a good modern woolen mill. The older parents of our country children wore woolsey and linsey-woolsey and jeans in their childhood. The grandmothers still know how to weave and spin. In the immediate neighborhood is an old water-power flour mill. It still grinds corn meal. The poorer families still live lives similar to those of their pioneer forefathers. The fathers hunt and fish for food; the mothers make soap and dyes; the families gather and use herbs for minor ailments. A few families still live in log cabins; many families live in little ready-made houses. The poorer houses range from one room with a lean-to to three or four rooms; the better ones from three to eight rooms.

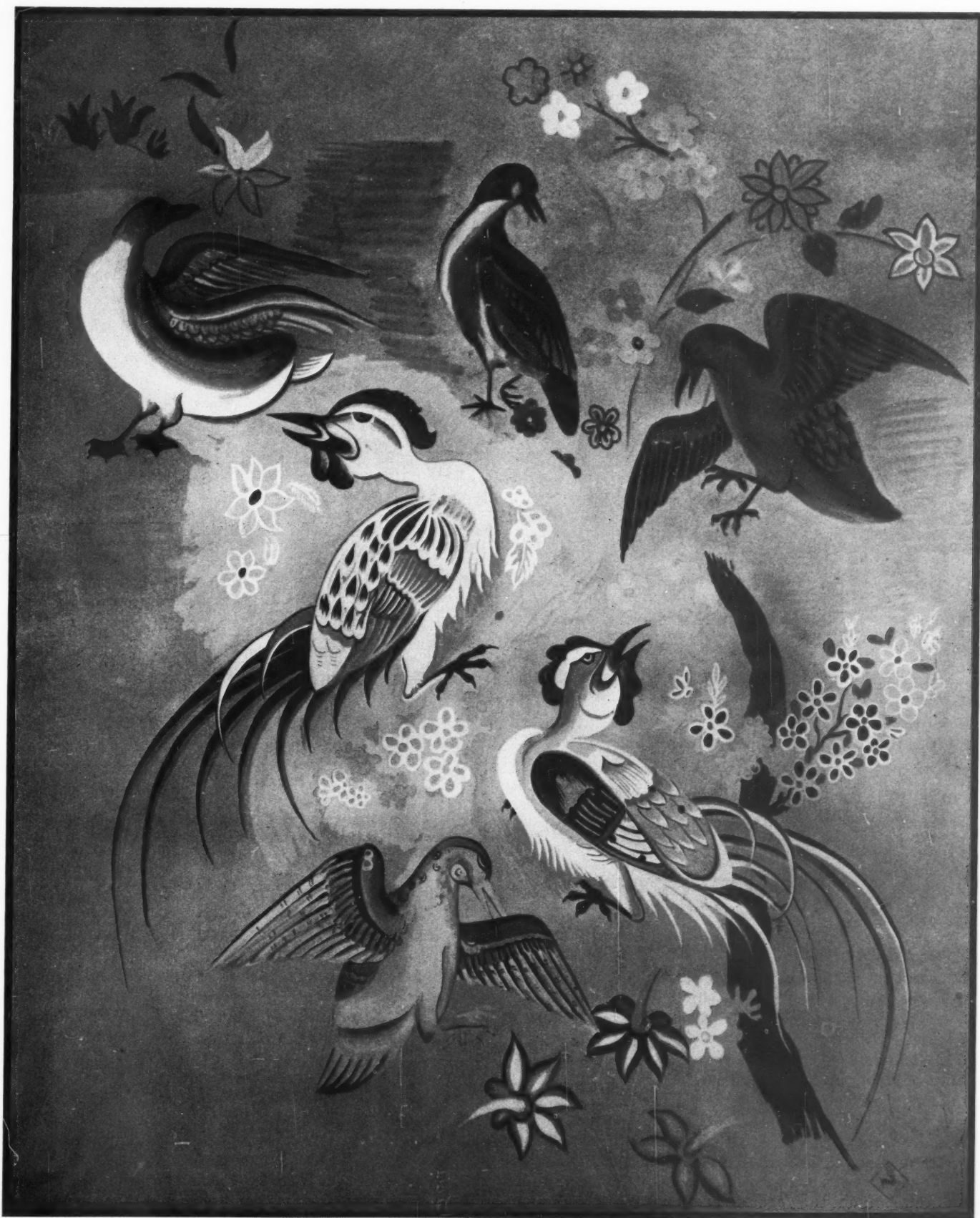
In spite of these conditions the parents of the pupils are in the main fine, simple, and self-respecting people who try pitifully hard. They are gentle and honest. The children show the lack of physical care, but many of them learn easily, are quick-witted, and do excellent work.

Our wealthier families live in large houses on estates and farms. These children are surrounded by comforts and conveniences. They all have dogs and ponies. They, too, are gentle and honest; many of them are quick-witted; but they have had to learn how to work, how to study, and how to use their hands. Not many of them have much initiative although gaining this in the work at school.

It seemed wise at the start to base the programs upon studies of conditions that were familiar to them and in history classes first to investigate the history of their own state, for, although the children were little informed about their surroundings or their own background, they had no information or ideas about distant facts and conditions. They have learned rapidly and are now increasingly able to use their knowledge of things about them for an understanding of the facts, and of people and places and times at a distance. The shop of industrial arts, started with the belief that all the children should be educated in the simpler processes of obtaining food, shelter, and clothing, has proved to be of the greatest possible use and value. They studied the Kentucky topography and geology, its deposits, its waterways and roads, its crops and markets, and also its forests. No shop before, surely, ever directed so great a variety of enterprises as is carried on in the shop and in the rooms, indoors and out. An account of the activities of two groups will illustrate the work of the school.

The programs which we instituted at the school and which we have in the main kept for these first two years are described in the pages which follow. The first grade made a farm study; the second, a study of village communities. After these first studies in the world about them, the third grade took the life of the Indian and of the pre-Indian people who lived in the caves near by. The fourth grade studied the families coming into Kentucky: their settlement in the wilderness, the clearing of the land, the building and furnishing of the log cabins, and all the processes of daily life in the home. The fifth grade had a study of transportation today and in early times, which followed the ways in which the early settlers came into Kentucky. This inevitably drew upon knowledge of the early settlements from which they came. The children knew

Continued on page 233



DECORATIVE BIRDS FROM PERSIAN MURALS

A group of decorative birds from Persian Murals shown recently at the Museum of Modern Art, New York

FOR MARCH



A novel type of decorative drawing is presented in this article showing how the author made the silhouette designs

WATER CARRIERS: LEFT
MARKET BOUND: BELOW



SCISSORS CUTTING

BY EDITH JEANNETTE RODDY

■ Scissors cutting is excellent training in direct and effective statement. A good preliminary problem is the cutting directly from paper without drawing, single figures or groups, trying for a telling silhouette. For instance, the sketches from nature and shown on opposite page which were the starting point for the Porto Rican cut-outs, would be unintelligible as a silhouette. The Water Carriers shows how the figure has been worked out for the purpose, from this slight memorandum. After some practice in working for effective action, place the cut out figure within a rectangle, and move it about, considering the best placing for it, and thinking out the general arrangement of the design, and the accessories. These may now be drawn in striving for a rhythm of lines and a pleasing pattern of light and dark. Part of the fun of the problem is planning how to tie the parts of the design so that no piece will fall out when it is cut. It must be all one piece like a pattern of lace. For instance, in The Orange Vendor, shown on cover

of this issue, the dog was put in to tie the large mass to the rectangle at the bottom, as well as to carry the eye from the strong diagonal line around back into the design.

The shadows likewise, while they were used to give the feeling of the brilliant sunlight of the tropics, also help to hold together recalcitrant legs and other parts of the pattern. For elaborate designs particularly when there is a combination of illustration and design, it is advisable to make a complete drawing so that a really well considered pattern may be achieved. It may then be traced upon the black paper or cut out by looking at the study. In either case some of the details should be allowed to take shape as one cuts, for the "limitations of the medium" give a crispness and angularity to the forms, that adds to the charm. The simple directness which the medium demands makes this kind of problem helpful for figure drawings, poster and iron work, and illustration and training in purely decorative design.

THE BASKET VENDOR



ART AND PROGRESSIVE METHODS

Continued from page 230

little about these and asked if they might not have a year to find out about the settlements on the coast and the countries overseas from which these people came. They did this and so the program has turned into a two-year unit covering the fifth-grade work last year and the sixth-grade work of the year just passed.

The seventh grade of that year was to study the first stretch of Kentucky history. Convinced that "there never was no Indians outside of Kentucky" they began with studies designed to correct that impression and busied themselves throughout the year with an extensive study of Indian tribes and cultures in America including detailed investigations of a Wisconsin tribe, studies of southwest Indians and Pueblos, and excursions into the study of Mayan civilization, and they returned in the spring to a long piece of work on the southeast Indians of several tribes who hunted and camped in Kentucky. This was an active, restless, lively group, with little use for books. They received not only enormous interest and satisfaction and release for their energies, but also an amazing directness of approach and a genuine interest in getting hold of facts.

The eighth grade worked on the later period of Kentucky history or at least the period that began with the introduction of steam packets and railroads. They started with a study of power, steam, and electricity, and its application to machinery. This led them at the outset of the year to a piece of work on the geological resources of Kentucky. They went deeply into all phases of the life of the period from 1800 to 1850 and covered a vast amount of ground.

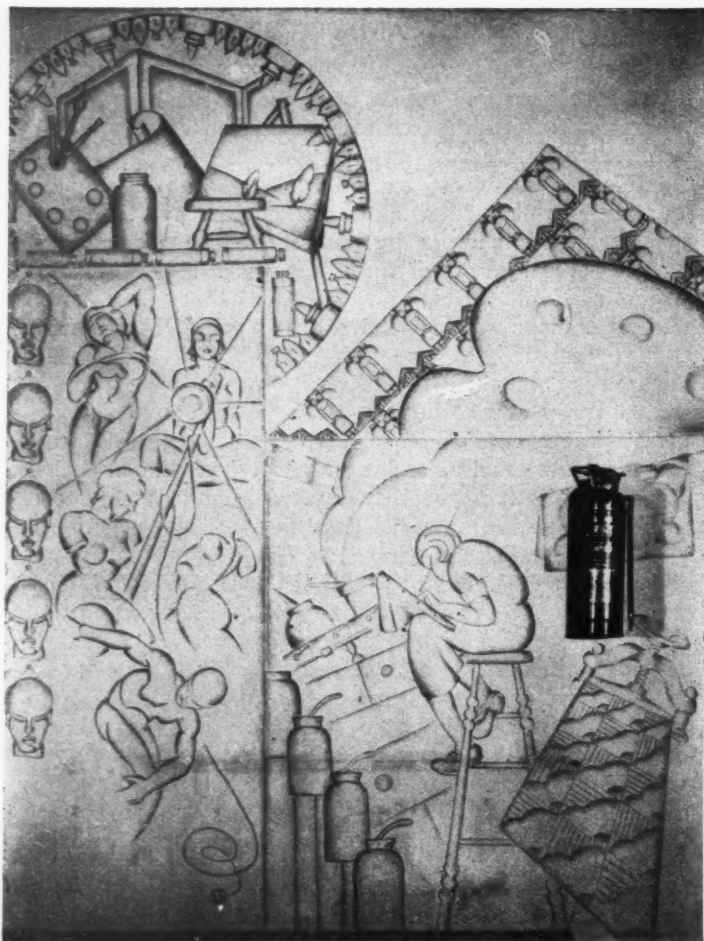
At their own request the ninth grade studied ancient history, which was not required, and took the necessary work in first-year Latin, in mathematics, and in English.

Continued on page 241

The sketches from Porto Rico shown at the right were the beginning steps taken in developing the scissor cut patterns shown with this article

FOR MARCH





THE ART SCHOOL

These murals made by students at the University of Colorado under the direction of Virginia True show a new and interesting point of view in mural decorations as well as the application of the medium

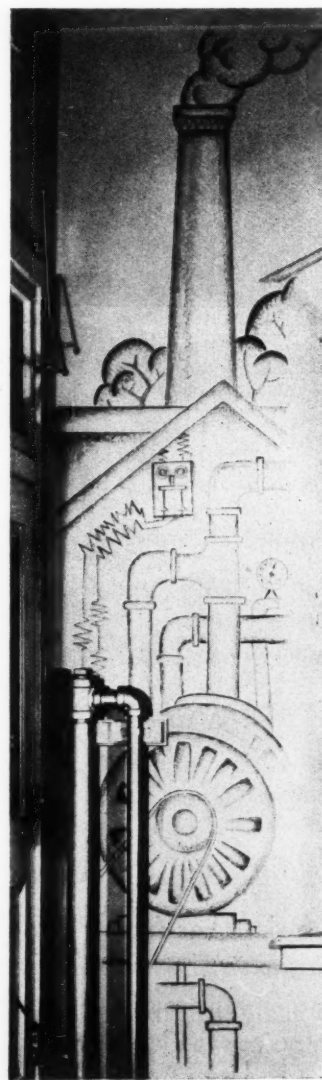
MURALS IN CRAYON

BY VIRGINIA TRUE

■ An interesting experiment in mural design has been worked out in the Art Department of the University of Colorado by the advanced illustration class. The students were given the privilege of decorating the walls of the building on the campus known as Art Annex I, and they proceeded to do so with much gusto. The murals were done as a group project, under the supervision of Miss Virginia True, instructor in the department. As the building is for the use of art classes exclusively, the designs are treated informally and intimately with a whimsical touch. The general subject chosen is "Life in Boulder" and the phases represented are "Classrooms in the University," "Night Life in Boulder," "Home Life of Students," "Swimming," "Archery," "Fencing," "The Operetta," "The Art School," "Life Class," "Football," "Church," "Theatre," "Industrialism," and "Circus."

As time was an item to consider, and expense also, many mediums were suggested as possibilities for use, but none seemed to be so satisfactory from all standpoints as crayon. The number of artists at work on the murals had to be thought of also in choosing the medium. Crayon of several kinds was experimented with and the cheaper grades were passable but not too satisfactory. Finally a wax crayon made in Czechoslovakia was found. It has no gloss, can be had in lovely color selections, and is very reasonable in price. So the designs are done in this wax crayon on ordinary plaster finish walls of a deep cream color. This warm tone is preserved throughout the color scheme, which is limited to the following colors: burnt sienna, ochre, yellow, viridian green, Bistre, and cobalt blue. The texture of the crayon harmonizes beautifully with the texture of the plaster. The color is applied only at the edges

INDUSTRIALISM



HOME LIFE OF THE STUDENTS

CLASS ROOMS

FENCING

OPERETTA



so as to preserve the surface and original color as much as possible. This unity of design and technique is maintained in spite of the widely varying personalities and styles of the artists. As designs, the murals are decorative in treatment, retaining their place on the walls and yet sufficiently arresting to the eye and intriguing in subject matter and handling to hold interest. The students who designed and executed the murals are K. Davis, E. Kinney, M. Dieter, H. Scott, Z. Yozall, E. Pekkarine, and D. Ripley.

The greatest amount of effort was spent on the preliminary sketches. After the theme was decided upon and

the ideas for the related groups sketched each artist made full size cartoons in charcoal on wrapping paper pasted together and fitted to size. These careful drawings were pricked with holes (a pricking wheel was used) and after they were in place on the walls chalk was dusted through. The chalk is easily removed after it has served its purpose of transferring the design. The next step was the most fun, the applying of the color. After most of each panel was completed the ensemble was considered. The values and colors were carefully compared and adjusted to each other. Thus our interesting projects were completed.



FINISHED MURALS



AN ABC BOOK FROM ZWEYBRUCK STUDIO

A block-printed illustration for a child's book made in the school of Emmy Zweybruck in Vienna with all the play spirit and buoyancy of youth which characterizes this designer's work as well as that of her pupils

One of a series of articles published each month by this well-known designer on the various decorative arts

THE DESIGN VALUE OF PICTURE BOOKS

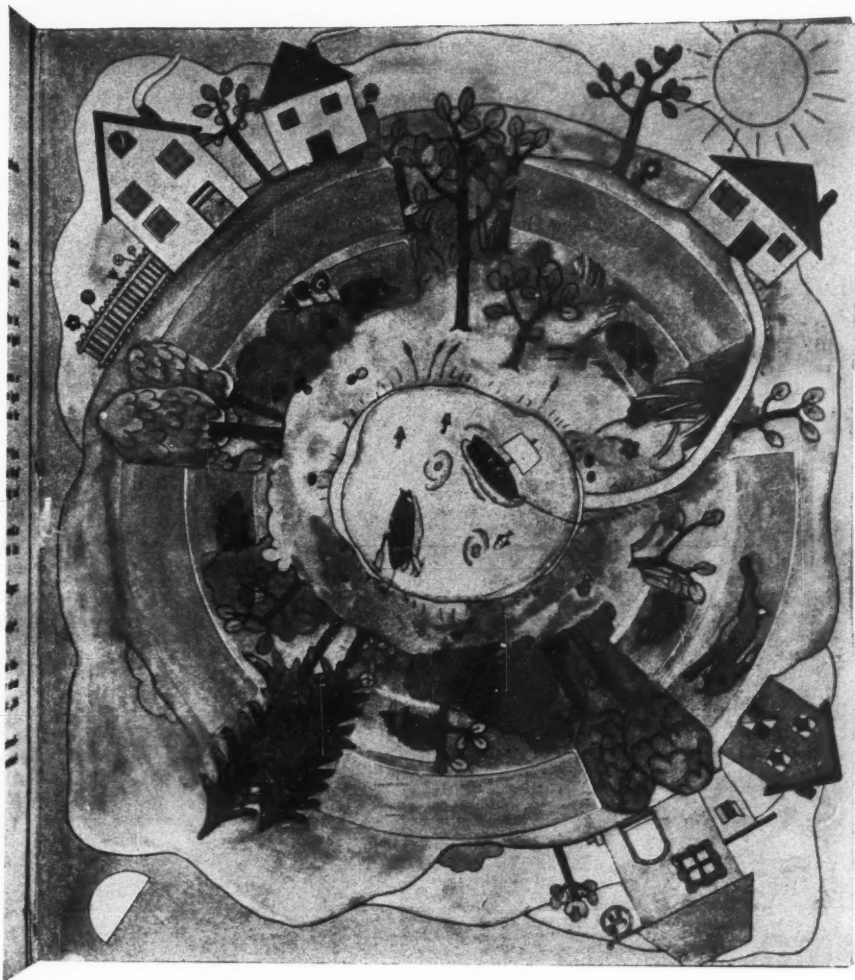
BY EMMY ZWEYBRUCK

■ We all remember sometimes with a smile of pleasure a gay print or scrap of a funny old nursery rhyme from a well-thumbed picture book of our childhood. There is something infinitely sweet and pathetic about those reminiscences of the springtime of life and none of us would miss them. It is strange, however, that such futile details should linger in our memory, while other, more powerful impressions are sometimes dimmed in the course of time. The fact is that picture books, as well as toys, play a leading part in a child's life and that the sensations conveyed by them to the minds and souls of our little ones sink deeper than anything else. They may even influence their further psychic and mental development.

Therefore we ought to choose carefully the picture books we put into their hands and mind we give them only works that have been composed by real artists. The pictures as well as the texts should be first-class, not too difficult to understand, but created by true poets, who know life with its ups and downs and are able to represent it with a few masterly strokes. Naturally the best works of that kind will be done by people who live in close community with children and have remained naïve enough to view the children's bright world from their viewpoint, not from the

angles of the grown-ups. In my opinion, good picture books should not represent the objects of the outer world with all their details, but leave full scope to the young readers' imagination. When a child takes up a pencil and sets to draw, it will represent scenes and objects as plainly as possible, omitting all accessory details. Thus a few lines will suggest a house, a dog, a tree, a wagon, a ship, the sun. These primitive, but perfectly logic designs almost border upon the abstract. Children's books ought to be composed very much in the same simple, symbolic style. Just as children are fondest of primitive wooden dolls which they can disguise in every possible way, so they like best to look at pictures into which they can put a good deal of their own. For a spark of the creative genius slumbers in every child and the nearer the figures of his picture book come to his own ideas, the more willingly he will give himself up to its charm. The little boys and girls bowing over such a fascinating book will soon forget everything around them. It is as though they felt a kind of fluid streaming over from the unknown author of the book into their young responsive hearts.

The illustrations of our picture books should be extremely colorful, intermingled with gold and silver, for



THE HOUSE OF MARVELS

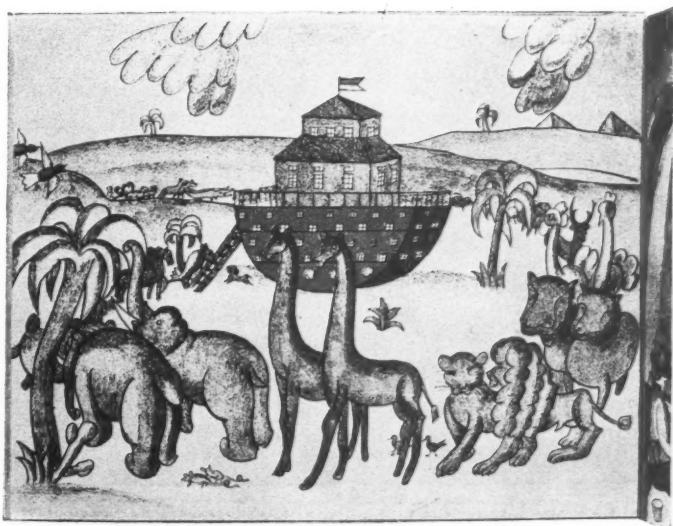
Pictures by Tom Seidmann-Freud range among the best illustrations for children that have been created for the last few years. This artist has the splendid idea to recall in-to fashion those dear old folding picture books with shifting and exchangeable pictures that are so wonderful to play with. For instance: "Das Wunderhaus," "The House of Marvels," or "Das Zauberboot," "The Enchanted Boat"

Below is a lithograph picture of Noah's Ark from the Wiener Werkstatte. In its picture books the Wiener Werkstatte has attempted to give an idea of the Modern Art Movement between 1900 and 1925, the most glorious period of the Vienna Applied Art and the School of Professor Hoffman. The works dating from that epoch are graceful and gay

children adore bright things that stimulate their fancy. Very often the value of picture books is somewhat prejudiced by the triviality of the texts. But in Germany there exist also some very fine specimens of picture books whose texts are full of poetry and deep wisdom, some of them merry and light-winged, like songs. I wish I could give my American readers an idea of the charm of these works. It is impossible to enumerate them all but will quote a few of them which are favorites and which I would recommend to all those who are interested in good up-to-date picture books.

I am aware that my picture books are a little more abstract than others. Perhaps they are the forerunners of a new style in this field. Their texts are written *after* the designs are finished, which means that they develop organically from the pictures. In other words, my designs are not illustrations of existing stories or poems, but spring up independently. They grow like the city that a child builds with his bricks, playfully and at haphazard. The texts which the German poet Edwin Redslob has written to my books brings a fine and soft melody to the pictures.

NOAH'S ARK



CHRISTMAS DAY

This is a characteristic illustration by Ine Probst a pupil of Frau Zweybruck



Ine Probst came to me when she was ten years old. She used to draw children and nothing but children, with their frocks and shoes, books, dolls and pet animals. Now she has grown up to be a woman and has a child of her own. But her pictures have not changed, instead they have become richer and lovelier. It is characteristic of her work that she observes faithfully every item offered by nature, without ever copying it minutely. Notwithstanding their naturalistic turn each of her pictures preserves its peculiar style and betrays the individuality of the artist. It is wonderful how well she understands the nature of children and how beautifully she renders the things that make them happy. Somehow every print illustrates a whole story of a day from a child's life.



"Lieber Fisch, wie komme ich in die weite Welt?"

INTO THE WIDE WORLD

This book by Conny Meissen is one of the nicest books. Stories and pictures blending into one. The objects are represented so simply and delightfully that every child will jump at this book

DESIGN



AN AUSTRIAN
VILLAGE IN
WATER COLOR

Above is a picture by Franz Van Zulow, son of an Austrian peasant and works in a wonderfully impulsive and unsophisticated way. His designs are full of a strong vitality, witty, plain and naive like a child's or a peasant's

A PAGE FROM MEXICO

This decorative illustration at the left shows us our neighboring Mexican arts and their inspirational value through the eyes of Vienna and the studio of Emmy Zweybruck. She is presenting herewith each month her point of view of the popular decorative arts



FOR MARCH

SPRAYED PAINT DECORATION

BY GEOFFREY ARCHBOLD

■ Most craftsmen who are familiar with the use of the air-brush are acquainted, to some extent, with the decorative possibilities of sprayed color; few realize that similar effects may be obtained with the ordinary fixatif sprayer, or atomizer. Sprayed decoration is accomplished by placing various types of objects in some logical arrangement on a white or colored surface and spraying the whole with varying quantities, hues, or values of vaporized color solution; after the paint has dried, these objects are removed and the pre-arranged pattern is revealed silhouetted in the under-color. This procedure offers a simple, rapid means of producing all-over pattern either directly on the surface of the object to be decorated (box, panel, book-cover, flat woodwork, etc.) or on papers which may subsequently be applied to such a surface. The painted papers are, of course, well suited to a number of other purposes (see "Decorative Papers," DESIGN for February 1932).

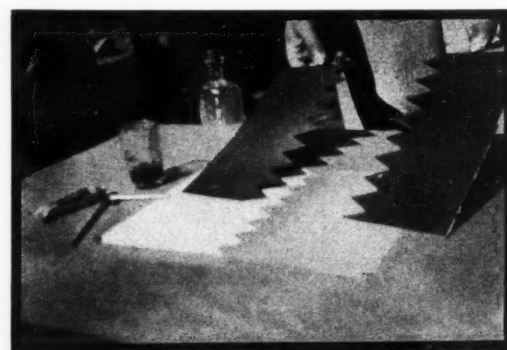
The most common type of atomizer is shown in the accompanying diagram (A). It is a simple matter to construct such a device from glass or metal tubing of requisite diameter ($\frac{1}{8}$ " for the fountain and $\frac{3}{16}$ " for the blowpipe); the tubes may be fastened together with wire (B), a thin metal plate (C), or a cork (D). The paint solution should be placed in a cup or jar of about two ounces capacity, rather than in a bottle, as the color solution is more readily mixed in such a container and may be stirred, from time to time, to prevent sedimentation.

If oil color is used, gasoline or a similar petroleum distillate solvent should be employed as a vaporific medium; oleaginous vehicles, such as linseed oil and turpentine, form an oil stain around sprayed designs, particularly on paper. As there is no very good reason for using oil color in sprayed decoration, it will be assumed that water color, a much more convenient medium, is to be used. Pigments dissolved in water are readily sprayed through an atomizer but, for a number of reasons, such solutions tend to form large drops, or spots, of unequal size, on reaching the sprayed surface, and they dry very slowly. To counteract or regulate this condition, the water color solution must be rendered more volatile by adding denatured alcohol.

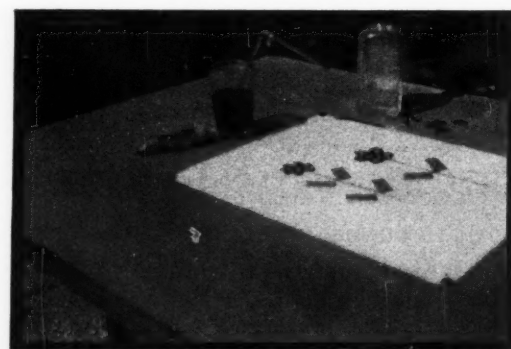
In using alcohol and water as a vaporific solvent, it seems that mixtures containing a greater percentage of alcohol form a finer vapor, hence smaller spots and more even distribution of pigment on the painted surface, than those containing a greater percentage of water. Most certainly the alcoholic mixture dries more rapidly than an aqueous mixture, and there is less tendency for deposited moisture to form undesirable pools and rivulets. Thus, by varying the alcoholic content of the color solution, it is possible, to a degree, to regulate the size and quality of the sprayed paint-dots. However, all water color pigments are not soluble in alcohol and some only slightly so; hence, it is necessary to experiment with various mixtures to determine which varieties of tempera, show-card, poster, or other colors, produce practicable spray solutions. All spraying should take place in a well-ventilated room and all objects within close range of the operation should be protected from misdirected paint by a covering of newspapers.



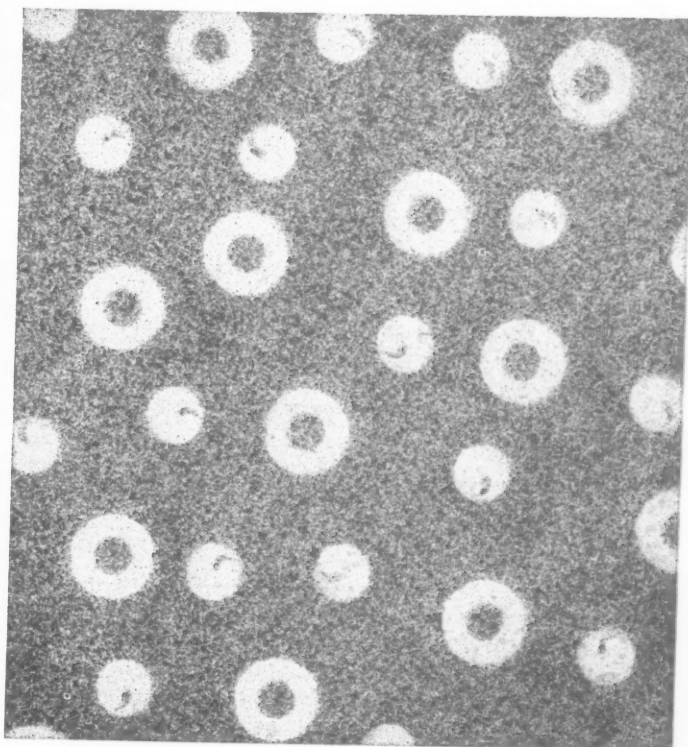
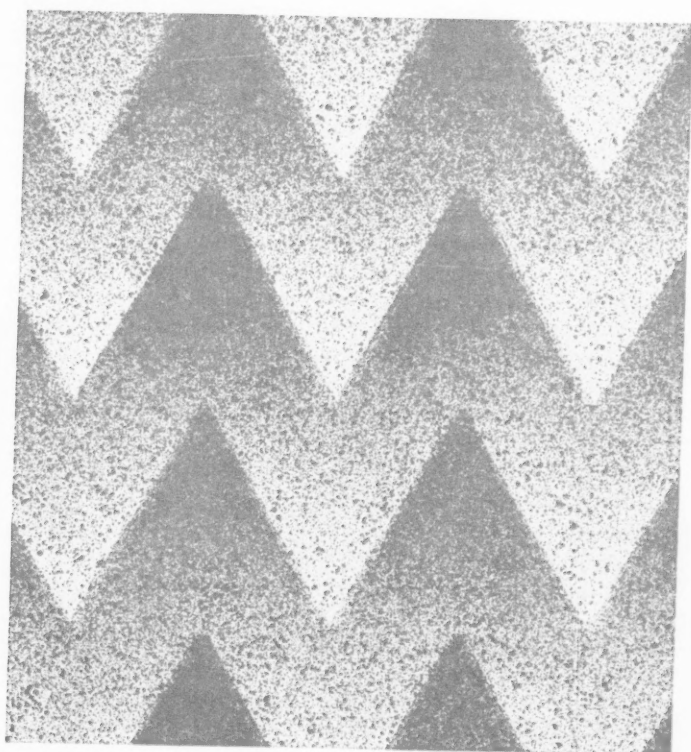
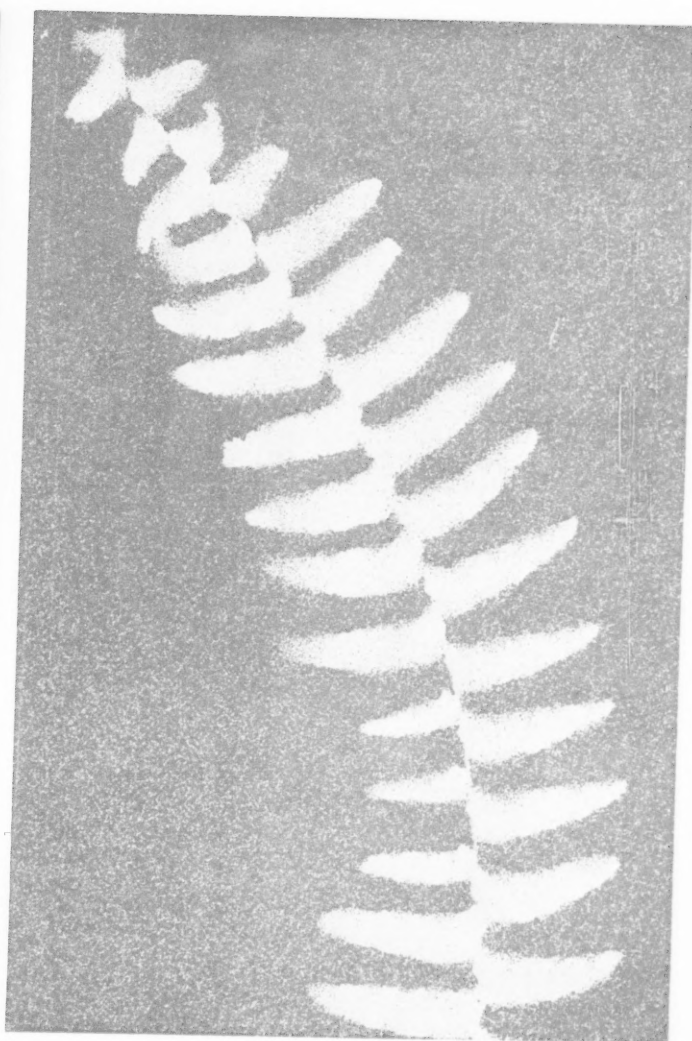
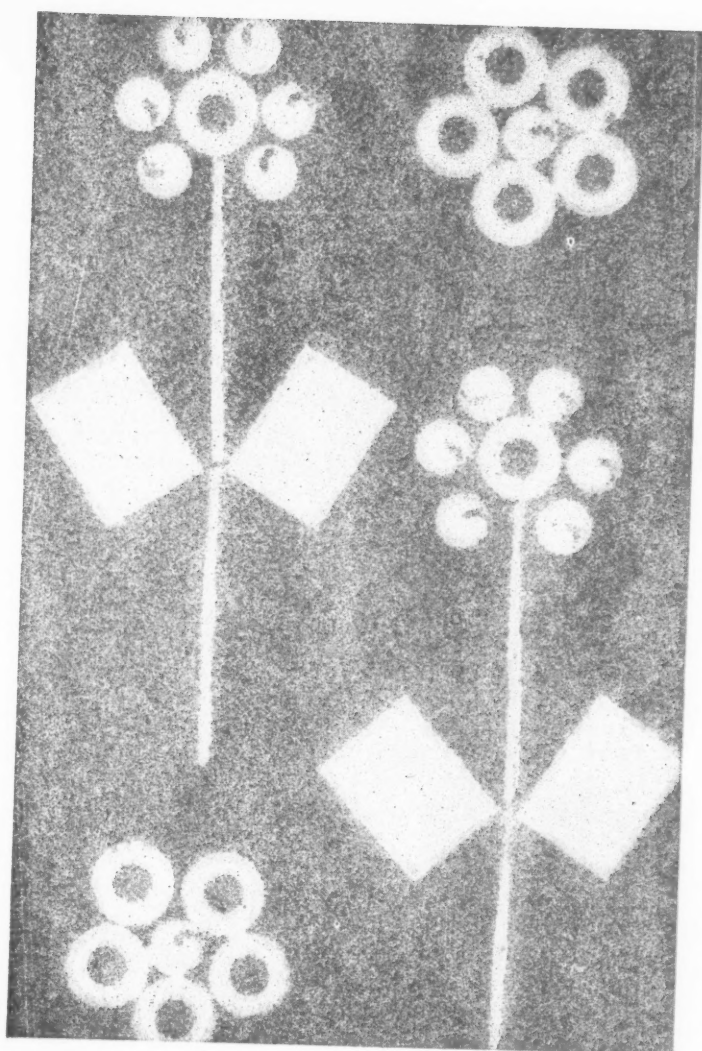
Materials and tools laid out ready for work on the sprayed paint decoration



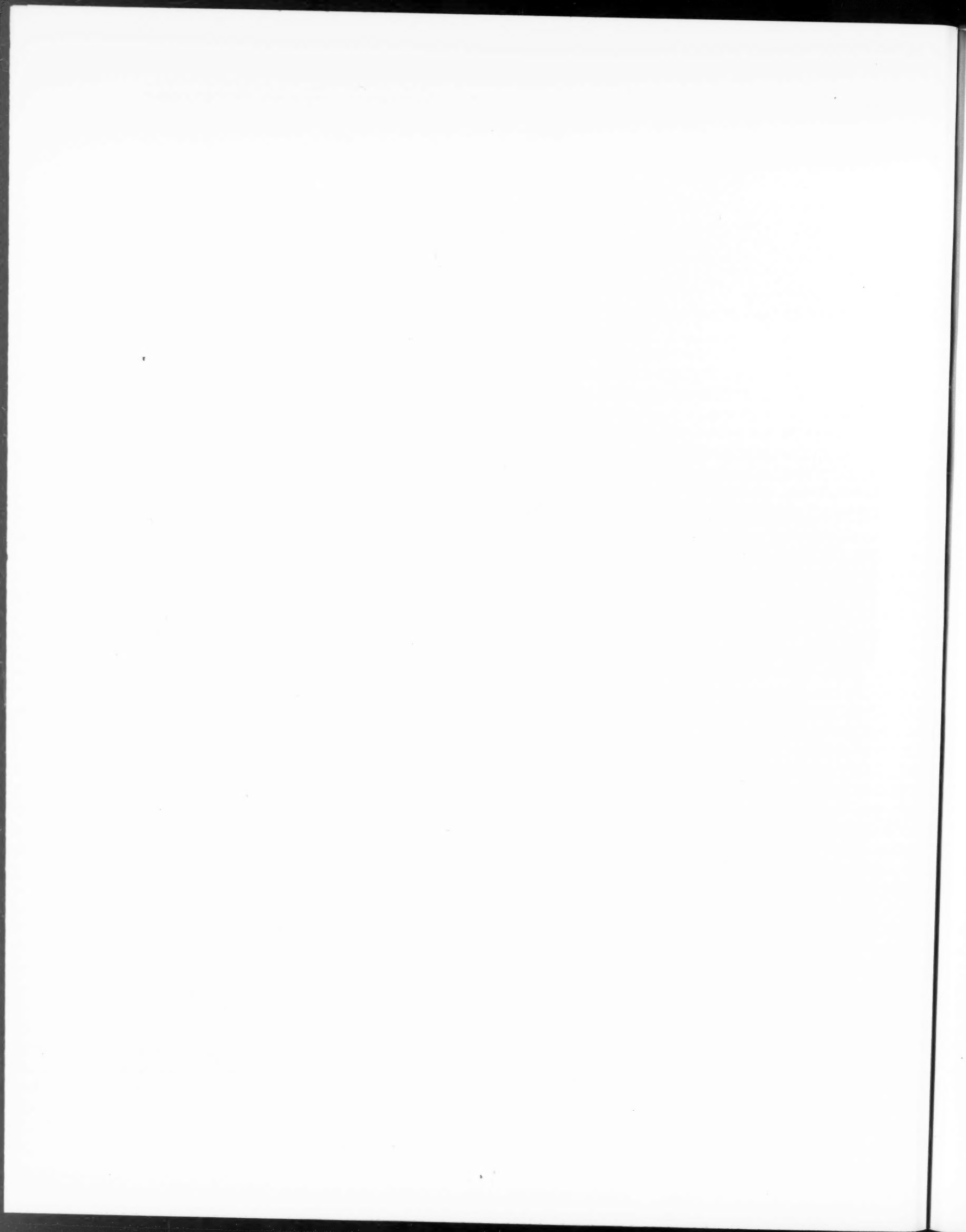
Interesting photographs in the process of producing these decorative designs



On the opposite page in color can be seen these designs when finished



SPRAYED PAPER DECORATIONS BY GEOFFREY ARCHBOLD



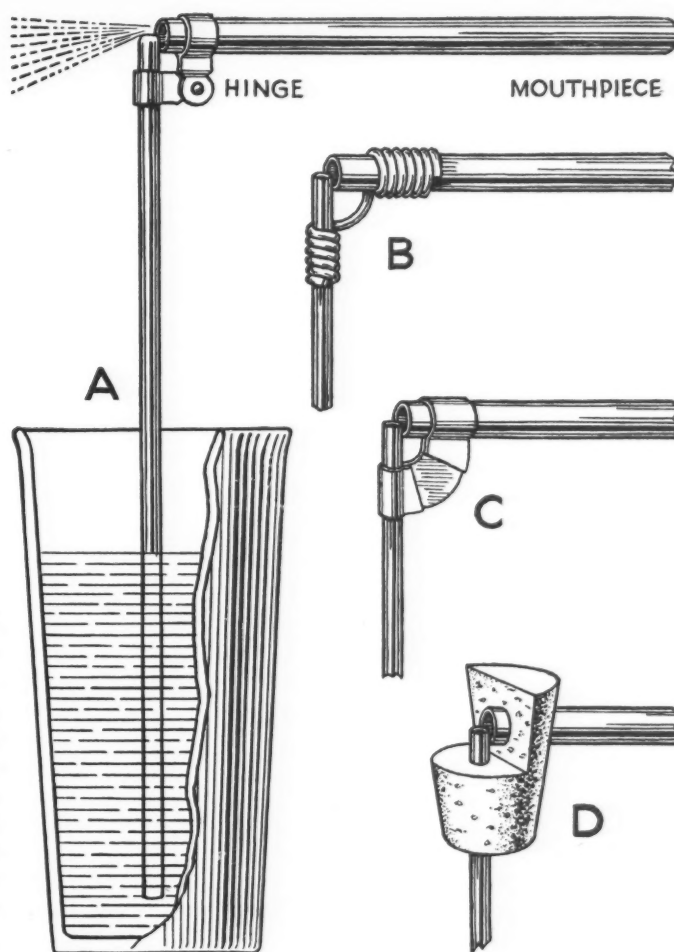
MAKING THE SPRAYER

A very simple type of atomizer is shown in the diagram at the right with full direction for making in the very interesting accompanying article

The small, flat objects used to determine the form of the spray pattern should be of sufficient weight to remain unmoved in the air-current of the atomizer; these include: matches, toothpicks, washers, tacks, wire, cord, nails, glazier's points, pebbles, buttons, bits of card, leaves and flowers, etc. It seems best to restrict the choice of objects to one or two categories; safety matches, for example, evolve very interesting non-repeating patterns when placed on a surface in irregular formation. In spraying objects of little weight (such as matches) the force of the air blown through the atomizer should be restrained so as not to blow them out of place. All objects should be sprayed from several angles to insure accurate imprinting.

Small compact objects of definite geometrical shapes are well adapted to the construction of regular repeating patterns; for example, a few dozen round buttons and a like number of small squares of show-card board may be combined in arrangement in an infinite number of ways. Most regularly repeating patterns may be made subject to further variation by spraying the initial arrangement in a half-tone value, rearranging the objects, and adding another sprayed coating. Leaves, blossoms, or entire plants (either fresh or pressed) are capable of similar treatment; the lighter parts of the plant (leaves, tendrils) should be held in position with pins or small weights. Heavy cord or string may be criss-crossed and interlaced by stretching between pins, placed at intervals along the edges of the surface to be decorated, to form an interesting maze of lines in the sprayed pattern. Another striking effect may be obtained by spraying along the edges (either straight or cut in decorative forms) of a card, repeating the operation at regular parallel intervals.

After a design has been applied to a surface, it should be "fixed" so that it will not be defaced by moisture or abrasion; water colors applied by spraying are more susceptible to erasure than colors applied in the usual manner. In the case of papers which are not to be applied to another surface, the wax treatment is advisable; the paper may be immersed in, or otherwise coated with, melted paraffin, and pressed between several thicknesses of newspaper with a hot iron to express surplus wax. Paint sprayed on to a substantial surface (wood, fibre, composition) or a paper applied to such a surface may be given several coatings of white shellac and (over that) any suitable varnish finish.



ART AND PROGRESSIVE METHODS

Continued from page 233

The boys of both the eighth and ninth grades began a preliminary course in industrial geography and the girls, courses in home economics.

At the weekly staff meetings throughout the year we discussed the relevancy of these programs as they developed and checked them against our growing knowledge of the country and its life.

This year's eighth grade followed the study of Indian culture made the year before by one of the French, Spanish, and English people in the valley of the Mississippi and in other parts of America, with some study of the ways they had lived in their own country before they set out; they investigated what they did, how they lived, and how they got on under the conditions they met in the new world. The children were interested in the relations of these three peoples in the conquest and settlement of the region also. This program they were anxious to do because in their study of Indian types they had been fascinated both in that part of Indian culture which the living of all the different tribes illustrated and the different features of their life called forth by the conditions under which they lived—the Indians of the desert and the plains, the Pueblo Indians, and the types that hunted in Kentucky. In working out this the girls had become fascinated with their weaving, the boys interested in their implements, their decorative designs, and their fire making. Because boys and girls had been interested in Indian pottery, they were eager to learn more of the long ago and ancient history.

To be continued in April issue



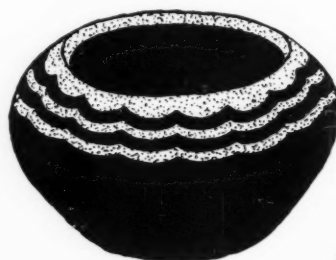
Here is the famous Indian potter Marie Martinez with her husband Julian. During the past few years much has been written of her work. No student of design should fail to become acquainted with it

"MARIE" A FAMOUS TRADE-MARK

BY WALTER R. WILLIAMS

■ It is questionable if any Indian artist of the past generation has surpassed the work of Marie Martinez. She, with the aid of her able husband, has produced genuine masterpieces of Indian art. When a tourist presents himself in an Indian curio shop or trading post, asking to see the typical pottery, he is invariably shown a piece of black burnished ware with the familiar "Marie" signed on the base. This case is typical whether the tourist be in Santa Fe, New Mexico, or in bordering states. One would little dream that Marie Martinez was only an obscure potter less than fifteen years ago. She, with other women of San Ildefonso, the village where she lives, would frequently walk the distance of some fifteen miles to Santa Fe. Here, they hoped to sell perhaps fifty cents worth of pottery, which to them seemed ample reward for their labors. As she sat on the street one day waiting for a chance tourist, a man passed by and asked the price of one of her pieces. "Fifty cents," she replied in broken English, hoping to get half that amount.

Mr. Chapman, at that time of the Santa Fe Museum, who happened to be the one interested, had recognized something different in this woman's pottery. It showed a dash of freedom, mingled with the skill of a real artist. "Take this dollar," he said, to the astonished Marie. "And when you bring me another piece as good as this, I'll give you another dollar." The tourist did not usually buy the type of piece which Mr. Chapman had been interested in,



Pueblo • •
San Ildefonso
Pottery •



DESIGN

so Marie did not know what to do. After some few months passed, she found that a new market had been opened to her, largely through the efforts of a few who appreciated genuine art. Entering whole heartedly into the work, she then began producing pottery which was characteristically her own. Thus, instead of catering to the whims of the average tourist who looked at the price rather than the art, Marie created only the best and most artistic. For years she has commanded the highest prices. There is no more waiting on the streets for long hours, but the buyer seeks her out at her home in the little pueblo of San Ildefonso.

When entering Marie's home one confronts a long bench which is literally covered with shapes and designs which delight the heart of the artistic. To find her at work is indeed a rare treat. One marvels at the ability to make so much from so little. As she sits out of doors on a Navajo rug spread on a shady side of her adobe home, very few tools are before her. There is no potter's wheel to make her pieces true, but the touch and eye of Marie seldom fail. A ball of clay having been thoroughly pounded and mixed, she flattens this into a little form about the size of a saucer. Then, scarcely before one realizes it, she has rolled a coil of clay of about three-fourths inch in diameter. This is placed around the edge of the base and the two are firmly pressed together. If the piece is to be especially large another coil is added above the first. Next, comes the process of pressing and smoothing the coils into well shaped sides, having the proper thickness. Placing one hand inside the piece and taking a small gourd spoon in the other the sides of the bowl are changed from straight to curved and the

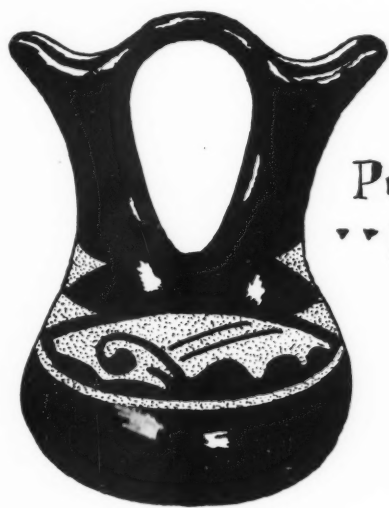
finishing touches are applied both inside and out. When the piece has been smoothed by the "kayape" or gourd spoon, it is set aside to harden and Marie's attention is transferred to another piece. She has been known to make as many as ten bowls in three hours, the average diameter being approximately seven inches.

After the piece has been thoroughly sun-dried, a great deal of attention is given to the improvement of the surfaces of the vessel. After the piece is removed from the base mold the potter places it in her lap and dampens the exterior surface with a wet cloth. The actual scraping is done with a knife or sharp piece of metal. This removes all marks which the kayape may have left while the bowl was being built and shaped. If any irregular pits or holes are discovered, they are dampened and filled with plastic clay. Most bowls may be scraped in five minutes. When thoroughly polished a red slip (clay in liquid form) is applied with a piece of fur or a small cloth. From four to eight applications of this are used in order to secure evenness of texture. When hardened the surface is polished, then the piece is ready for the decorative design.

These designs are put on by Julian, the husband of Marie. Since pottery nets a larger income than anything else, it has been found profitable for both to devote all their time to this work. Julian has devoted much time to the study of old designs, and it is doubtful if any surpass him in their understanding. The color generally used is black sometimes called "guaco." This has the consistency of ink and is applied with brushes made from the leaves of the yucca. The firing of the ware is the most important operation of the potter. Much depends upon the judgment of the woman who makes the firing. This operation usually takes place in the back yard. Any cleared spot which is level may be used. This space is used repeatedly and special care is taken to keep it dry.

A preliminary fire is built when the potter desires to fire her ware. This tends to dry the ground thoroughly. After it has burned as long as necessary, the live coals are scattered in a circle to form the base of the temporary kiln she is about to build. A small metal grate is placed three or four inches over these coals, being supported by empty tin cans or bricks. The pieces to be burned are placed on this grate in an inverted position. These are then surrounded and covered with dry sheep manure which is used as fuel, in addition a small amount of cedar kindling having been placed under the grate. The fuel burns about fifteen to thirty minutes after which the pieces are removed from the crude yet efficient kiln. In the burnished black ware the pieces are smothered for a few minutes which results in red turning to a lustrous black. This latter process Marie discovered.

When asked how long she had been making the burnished black ware which has created such a demand upon all the potters of San Ildefonso, Marie replied, "Don't know. We don't count years." Time is but the passing of so many winters and summers to her. She has expressed the soul of a real artist in her masterpieces of Indian art.



Pueblo
Pottery

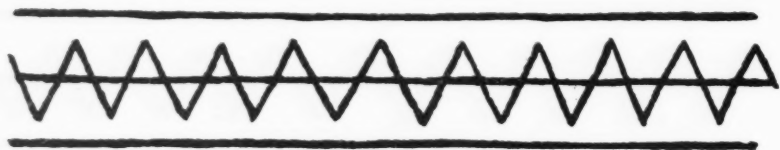


by Marie
Martinez

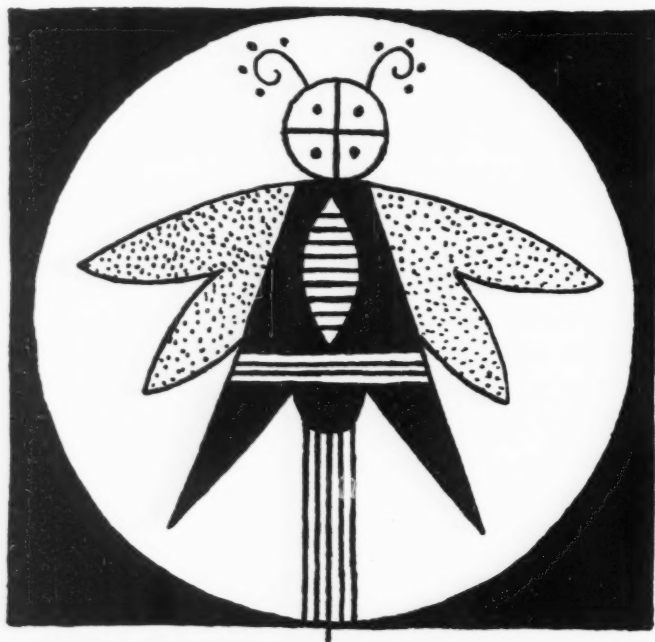
At the left is shown two typical pieces of pottery made by Marie Martinez who but a very few years ago was just one of the San Ildefonso potters



CASAS GRANDES



OLD HOPI

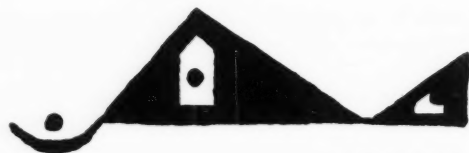


MODERN HOPI

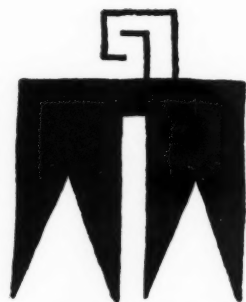


CLIFF DWELLERS

BIRD MOTIFS FROM THE AMERICAN SOUTHWEST



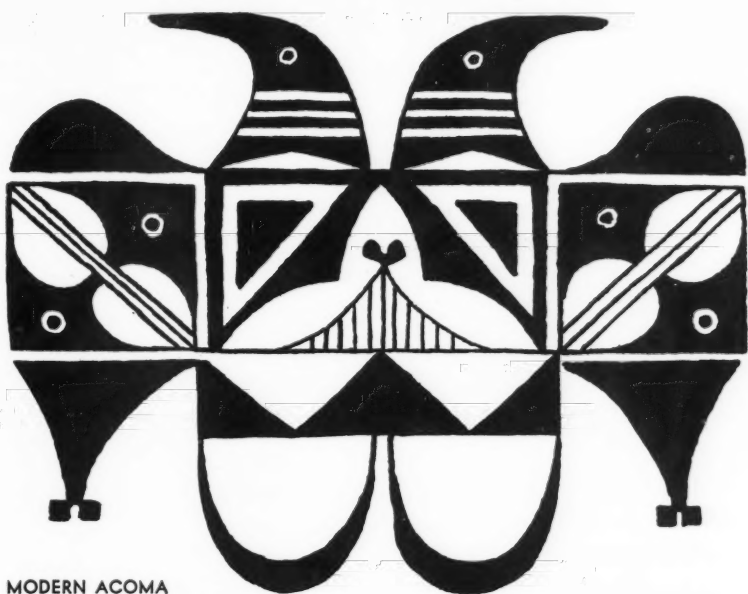
JEMEZ CANYON



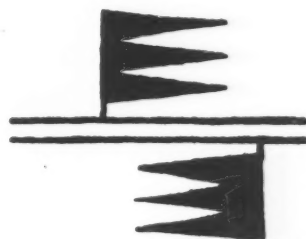
RITO DE LOS FRYOLES



JEMEZ PLATEAU



MODERN ACOMA



RIO PUERCO



CASAS GRANDES

TRADITIONAL INDIAN POTTERY DESIGN

BY WALTER R. WILLIAMS

■ In the consideration of pottery and its design it seems altogether fitting to give recognition to the Indians of North America. Centuries before the Mayflower landed at Plymouth, the Indians were past masters in the art of making and firing pottery. The Indians of the Southwest remain unsurpassed in their contribution to the ceramic art. It is doubtful if the art of pottery making originated in the Southwest. The most reliable sources indicate that the essential knowledges may have been derived from Mexico. Possessing this knowledge, the Indian gradually developed a ware which reveals little outside influence. Present records show that the Basket Makers of Arizona and Utah made the first known pottery. These peoples were called Basket Makers, as they buried baskets with their deceased. Crude fragments of unfired pieces of pottery have been found in caves where they lived. As these were both undecorated and unfired, their use and value were undoubtedly very limited. Years later the Basket Makers gathered together in communities and built dwellings of stone. There is evidence that pottery developed very rapidly, for in these communities they used well shaped, thin walled, fired pottery.

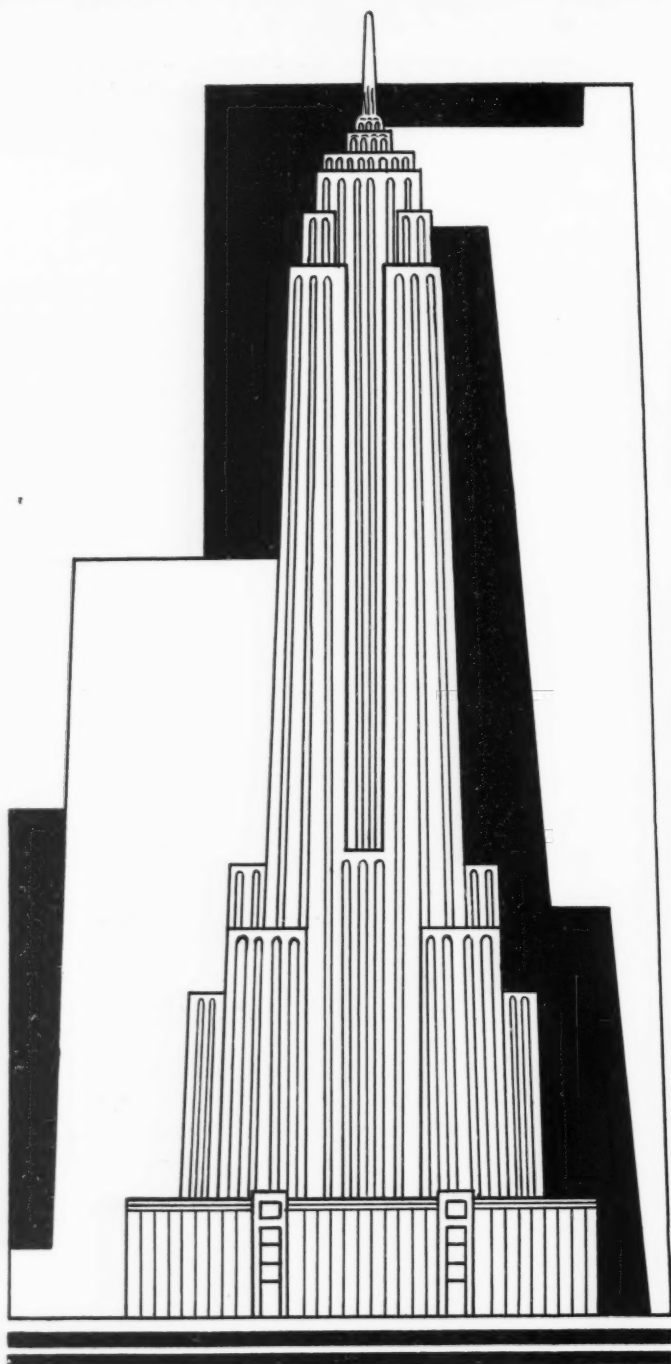
Since that time much pottery has been made. The forms most commonly employed have been bowls and jars. Many of these have designs similar to those found on baskets of the same period. This suggests a close relationship in design technique. The present art may be found to be thriving in a large number of localities of the Southwest today. Degrees of excellence in material and workmanship vary. Without much question, a few pueblos in New Mexico produce some of the best pottery made at the present time. In these pueblos live Indian women who regard this work as being traditional. This task is just as normal as dish-washing or other household duties. Each woman learned the art of making pottery from her mother, and she in turn is passing the custom on to her daughters. Because of this family training, it is normal to expect slight differences in the work of one family as compared with another. Each possesses personal tendencies, as indicated by the workmanship.

Throughout the transitions brought about by time the motifs have constantly developed. Straight line compositions have given away to decorative and ornate symbols. Each succeeding generation has been enriched with an increased number of examples of the creative Indian potter. The following may serve to illustrate this developmental growth. The accompanying drawings are of museum pieces now in Sante Fe, New Mexico. The two exceptions are the Modern Hopi and the Modern Acoma designs which have both been taken from pieces in my personal collection.



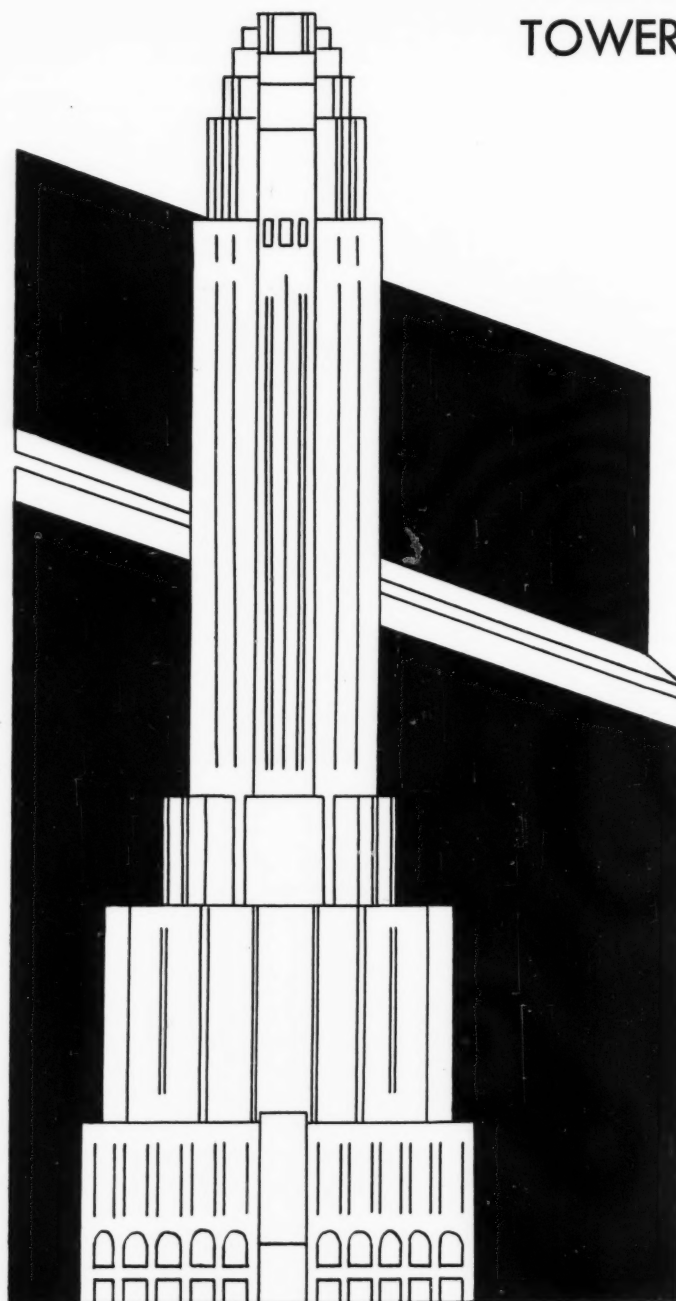
RITO DE LOS FRYOLES

FOR MARCH



THE EMPIRE STATE BUILDING

THE CAREW
TOWER



MODERN MECHANICAL DRAWING

BY HELEN A. THRUSH

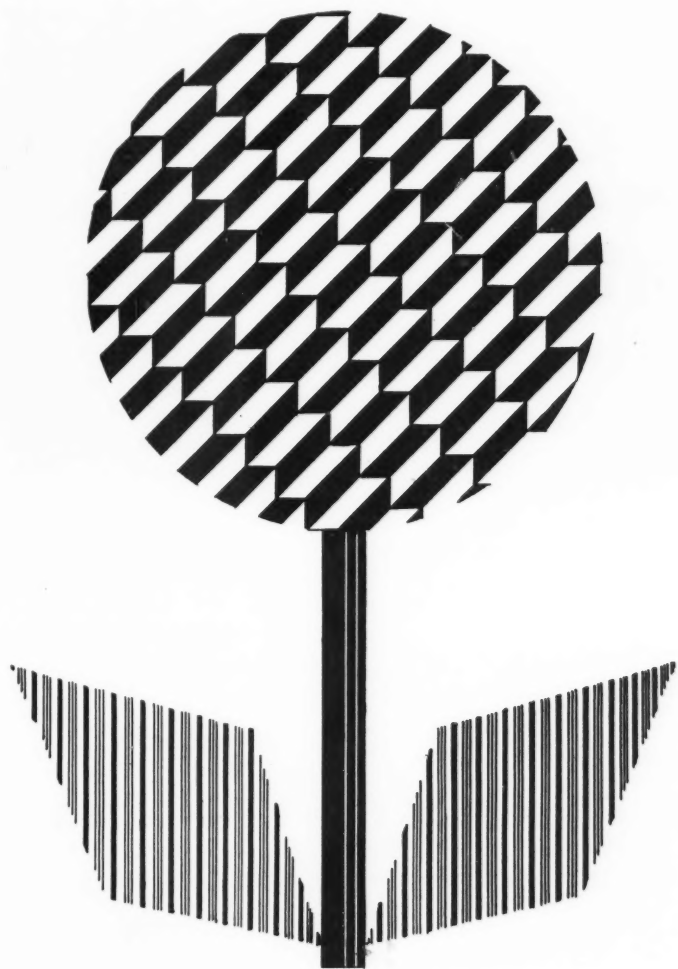
A little design and color will not only stimulate interest but will also permit a little of that precious creative expression which we so sorely need. The problem invites first a brief study and appreciation of modern architecture. The skyscraper was chosen as our subject. Since we had no actual examples at hand to study, we used photographs.

A front elevation was made using a modern skyscraper as the subject, instead of the usual geometric solids. The subordinate masses such as doors and windows were expressed with the utmost simplicity and the background was designed with the building to give a richer presentation. The drawing was inked in two colors.

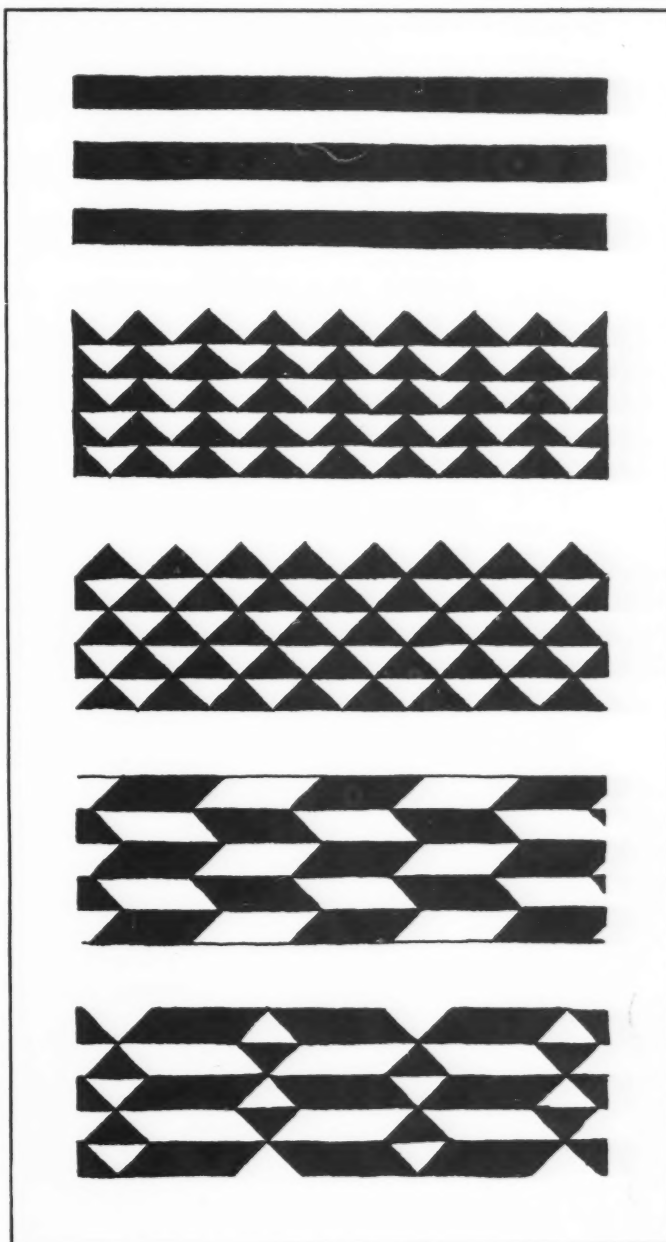
PLANT FORMS IN THE MODERN AND ANCIENT DESIGNS

BY CARLTON ATHERTON

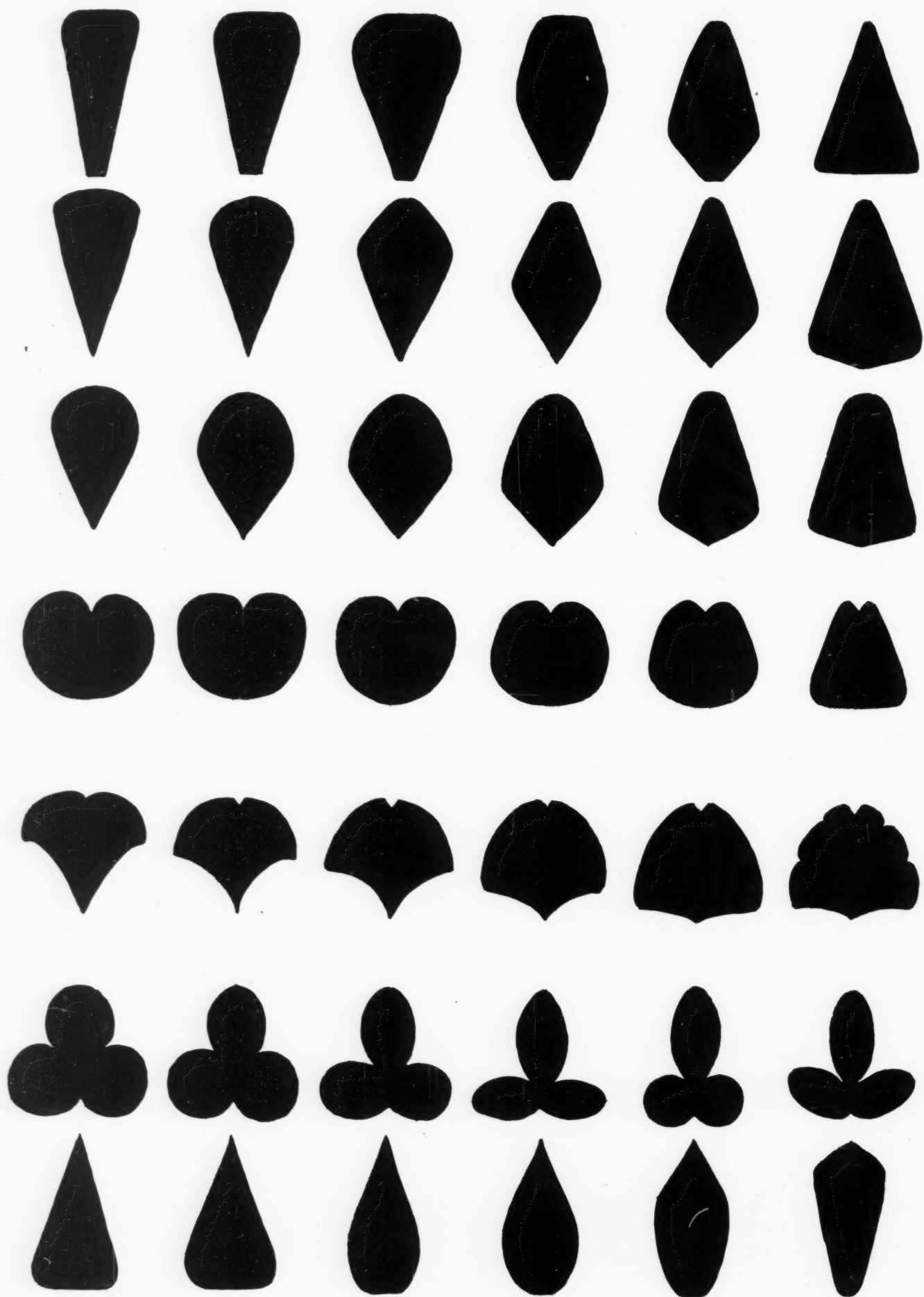
■ Another approach to plant form in developing design is through the use of geometry. Patterns from the tiled floor of the Baptistery in Florence, tappa cloth, and primitive African ornament were studied. Especial reference was made to effective arrangements of dark and light resulting from very simple means. These patterns were used within geometric shapes representative of a flower form with stem and leaves. Care was taken to stress the flower in this case either by means of size, value, or amount of contrast. The accompanying illustration shows the flower form with a single counter change pattern suggested by the Florentine tiles; the stem and leaves are linear arrangements suggested by primitive ornament.

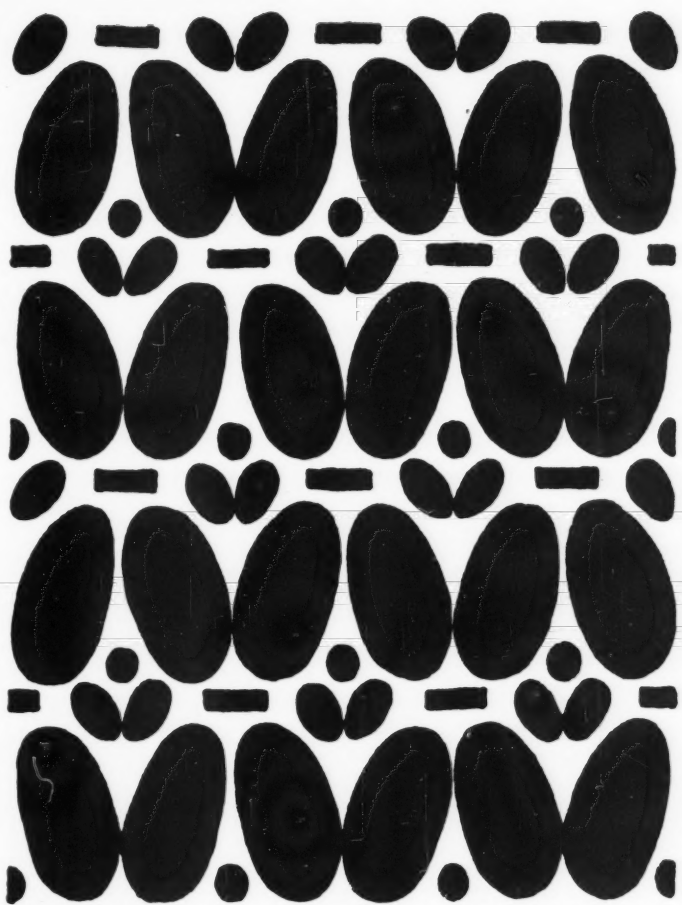


FOR MARCH



As modernists have frequently noted, the outstanding of contemporary decoration is a simple and pulsing sort of rhythm. In these experiments with design shown here the beginning pupils at Ohio State University under the direction of Carlton Atherton have played with the idea of geometrically planned surface treatment

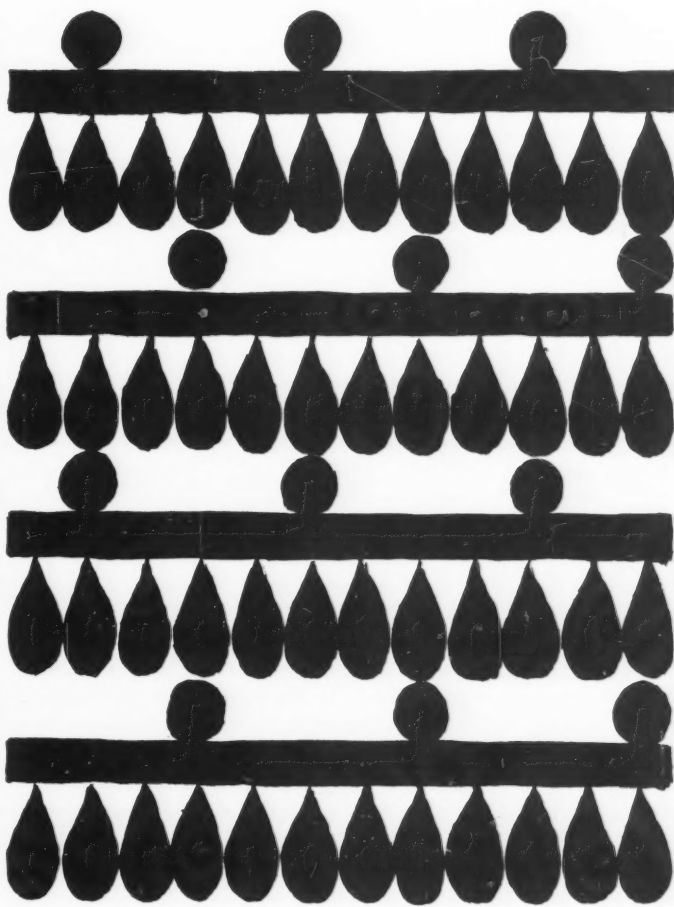
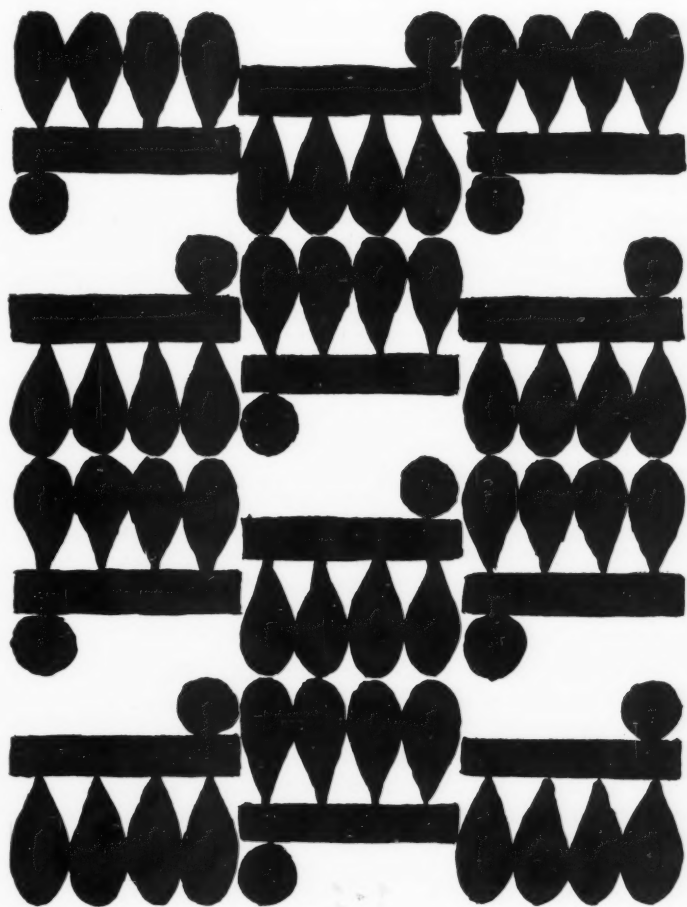




GEOMETRIC DESIGNS

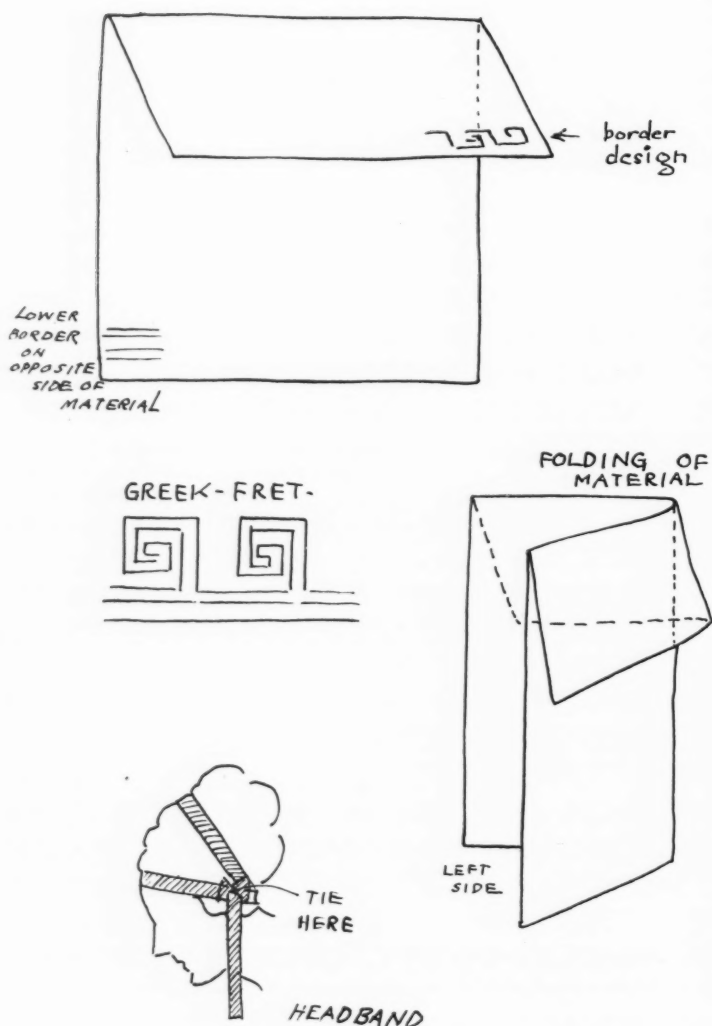
These geometric all-over designs and the petal shaped studies in variation on the preceding page were made by pupils of Carlton Atherton

■ Further experiments with plant form using the leaf as the motif combined with a bar and circle within a square. Simple leaf forms were used and many variations made which were ordered in progressive steps. From those one shape was selected and used four times within the given space with the bar and circle. The square was then used as a repeat for an all-over pattern in as many ways as the student could devise. The illustrations show some results.



THE MAKING OF A GREEK COSTUME

BY MERCEDES PEARCE



MATERIALS:

Unbleached muslin. Putnam dye. Gold paint. Ribbon.

DIRECTIONS FOR MAKING:

Costume. The unbleached muslin is dyed a very light pink and the design is painted in gold paint. The gold must be very thick and painted over a blotter to prevent it from running. Two widths of material are used for the main piece of the costume. The length of material should be great enough to turn back from the shoulders and drop to the waist (see chart). The piece is folded around the

figure and gathered on the shoulders (see chart) with clasps. A cord is used to gather the material at the waist, allowing the upper piece to hang freely from the shoulders.

Headdress. A piece of pink ribbon encircles the head, first at an angle to the brows; one side is allowed enough length to encircle the head again, this time parallel to the brows. The ribbon is tied at the left side.

Shoes. Heavy pieces of cardboard are cut to fit the soles of the feet. Pieces of muslin are fastened to the sides.

ART NEWS

• Lord Gorell, Chairman of the Committee appointed by the London Board of Trade to study the production and exhibition of British articles of good design in everyday use, will be in this country during the early part of 1933. The National Alliance of Art and Industry have been fortunate in securing the services of Lord Gorell for a lecture on "Art and Industry" given Monday evening, January 30th, in the auditorium of the American Art Association.

The British report, published last May, shows that organizations to promote arts and manufactures were established in Great Britain in the eighteenth century and that the International Exposition of Art and Industry, held in Hyde Park, London, in 1851, led to the founding of what is now the Victoria and Albert Museum at South Kensington. The British Institute of Industrial Art, the Design and Industries Association, the Institute of British Decorators, the British Colour Council and a number of other organizations cooperated in making the study. "Two important facts emerge from the historical summary,—the extent to which the past efforts to improve industrial art on the trade side have been diffused instead of concentrated, and absence of any satisfactory solution of the difficulties."

The National Alliance of Art and Industry holds a position in the United States somewhat analogous to the above mentioned organizations in Great Britain and we, in this country, have much to learn from the report. The section devoted to art education and research has this to say regarding the carrying out of a well-planned scheme of industrial art research. "By this we do not mean scientific research into materials and processes, but the systematic and intensive study and exploration, industry by industry, of the whole complex of conditions, economic, educational and technical, as well as aesthetic, in which the manufacture and marketing of products of industrial art are actually being carried on in the United Kingdom.

"It would then almost certainly be found that the problem to be solved has many ramifications; that in fact, it is not so much a single problem with

one general solution as an intricate network of problems, many of them special to particular branches of industry. Whatever trade group be considered, whether pottery, glass, metalwork, furniture, textiles, or any other, if we set ourselves resolutely to disentangle the factors which are causing and perpetuating a state of deadlock between the educational and industrial points of view, or between both of them and those of the middleman or ultimate purchaser, we shall usually find not one but many and diverse influences at work. * * * Such research should be carried out in close collaboration with those familiar with industrial practice and art teaching, and should be followed up, in each case, by a combined and determined effort to break the vicious circle in which the various factors of design, production, distribution and consumption too often find themselves, each seeking to justify his own inaction by casting the blame on others."

Research of this type is among the activities being carried on by the National Alliance of Art and Industry, especially with a view to discovering the most practical methods for training designers for industry and for protecting original designs. The second annual competition of the Irwin D. Wolf award for the most effective package developed and placed on the market between January 1, 1932 and February 15, 1933, will be held from February 20 to March 4, with entries received up to February 10. Details may be secured from the National Alliance of Art and Industry or the American Management Association.

NEW MATERIALS

• The novel character of the exhibition of New Materials, New Products and New Uses assembled by the National Alliance of Art and Industry were on view till February 15th in the Art Center Building, 65 East 56th St., and attracted large audiences.

Many of the important industries of the country show both basic materials and novel products which have recently been developed from these materials. The exhibit was, consequently, rich in suggestions for the designer on the look out for new

mediums, the decorator seeking novel materials adapted to the purposes of modern living; the business man in search of possibilities, or, in fact to anyone who enjoys seeing novel "gadgets"—which included household materials from furnaces, sinks, ventilating and air conditioning equipment to beverage mixers and fascinating electrical what-nots.

In the metal section a burnished copper sheet rolled as thin as paper shown by the American Brass Company attracted admiration, also the beautiful panels of enameled stainless steel from the American Sheet and Tin Plate Company; and an assortment of small decorative objects in colored aluminum which suggested many new uses to which this attractive new medium could be adapted.

A colored wood known as "Taos", shown by Willard, Hawes and Company comes in both plain and multi-colored effects,—the coloration being done in the living tree by nature itself—ingeniously aided by human intervention. The field of plastics was well represented by Bakelite; General Plastics' exhibit of developments using "Durez" and "Plaskon" objects shown by the Toledo Synthetic Products Company. The Graybar Electric Company demonstrated the protection of a wall safe by means of Western Electric Photomatic Equipment; and the "Visomatic Illustrated Voice," combining still pictures synchronized with voice and sound effects, which can be brought to your house and operated through the Western Union, was shown by the Fairchild-Wood Visomatic Corporation.

TYPOGRAPHY COMPETITION

• The Museum of Modern Art, 11 West 53rd Street, New York, announces a competition in typography. The competition, open to all, is for a design, exclusively in type, of an announcement for an exhibition. The winning designs will be exhibited at the Museum's galleries, and \$100 in prizes will be awarded as well as honorable mentions. The full program of the competition, which ends on March 15th, 1933, may be obtained by applying to Philip Johnson, Chairman of the Department of Architecture.

ORIGINAL SKYSCRAPERS

• "Chicago and not New York is the birthplace of the skyscraper," declared Philip Johnson, Director of the Museum of Modern Art, announcing the exhibition, "Early Modern Architecture: Chicago 1870-1910, recently held at the Museum of Modern Art. Few people realize that on the ashes of the Chicago fire of 1871 there was built the only architecture that can truly be called American." The Museum will present for the first time an exhibition of this architecture.

"The great names in the building of the frontier city," Mr. Johnson stated, "were three architects, H. H. Richardson, Louis Sullivan and Frank Lloyd Wright, who with their followers made the end of the nineteenth century the greatest epoch in the architectural development of our country. They created a native product not indebted to English or continental precedent. To these men goes the credit of bridging the gap between the Crystal Palace of steel and glass in London in 1851 and the skyscraper of today. They were the first to take advantage of the shift from masonry to cast iron and from cast iron to steel. This independent American architecture finally succumbed to the wave of classical revivalism which the World's Fair first brought to Chicago in 1893."

The Museum's exhibition was therefore the first record of a great archi-

tecture which is vanishing rapidly under the sledge hammer of the housewrecker.

Mr. Johnson who also directed the Exhibition of Modern Architecture, held at the Museum of Modern Art in February and March 1932, and now on tour throughout the country, spent the summer in the Middle West with Professor Henry Russell Hitchcock of Wesleyan University collecting information from the source and photographing important buildings still standing.

The Exhibition "Early Modern Architecture: Chicago 1870 - 1910" followed the Exhibition of "The Art of the Common Man in America," at the Museum of Modern Art.

CERAMICS

• The maiolica painters of Italy in the High Renaissance followed at humble distance the greater masters, whose compositions, popularized by engravings, they frequently copied or adapted for their gayly colored wares, to which metallic lusters sometimes added a further enrichment. This class of maiolica, with pictorial subjects, is represented in the Friedsam Collection by admirable examples, as is also another type in which the figure compositions are omitted or subordinated to purely ornamental motives.

Of the twenty-five pieces collected by Colonel Friedsam, the majority were made at Urbino, one of the principal centers of maiolica manu-

facture in the Renaissance. Other pieces come from factories at Faenza, Castel Durante, and Deruta. Several may be attributed to the workshops of well-known potters; others bear the signatures of Fra Xanto (plate dated 1532), Guido de Merlino (plate dated 1542), and Patanazzi (inkstand dated 1584). The inscription on the Merlino plate indicates that it was made in Venice in the San Polo quarter; although Merlino belongs to the Urbino group of potters, a few pieces with similar inscriptions inform us that he worked in Venice as well. The Patanazzi inkstand is a large and elaborate piece, somewhat crudely modeled but typical of the late Renaissance maiolica in plastic form. Three cisterns are magnificent examples of the great show pieces popular in the High Renaissance: one of these is attributed to the Fontana and decorated with an animated battle scene; the other two depict Bacchus in his chariot and Venus and her nymphs.

In addition to these Italian wares, the collection includes a Spanish lustered plate of the fifteenth century from Valencia; four German porcelain statuettes of the eighteenth century, representing the seasons; and a group of ten English pieces of the eighteenth century, eight by Wedgwood and two by Adams. Particular interest in the Wedgwood group are a pair of black basalt ewers and candlesticks in the form of river gods holding cornucopias.

This all-over design in the modern spirit is by one of Carlton Atherton's pupils

